

No. 1.

A  
CATALOGUE  
OF  
CABINET PICTURES,  
IN THE POSSESSION OF  
NATHANIEL DELVALLETOOTH,  
EXHIBITING AT THE  
COLUMBIAN PICTURE GALLERY,  
(No. 146)  
FULTON-STREET, NEW-YORK.

]Price One Shilling.]

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G. FORMAN, PRINTER, NEAR WASHINGTON MARKET.

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1818.

# CATALOGUE OF CABINET PICTURES.

## GALLERY.

<i>Masters.</i>	<i>No.</i>	<i>Subject.</i>
Hilton	1	Return from Shooting, or the Amorous Sportsman.
Hilton	2	Companion. Botany.
Carlo Maratti	3	Jupiter and Semily.
Williams	4	A Landscape and Figures.—Scene in Ireland.
Williams	5	Ditto Companion.
Hemskerck	6	Boors Regaling.
Poelemburg	7	Juno and Endymion
Thomas Barker	8	A Sketch from Nature, near Bath.
Thomas Barker	9	Ditto Kingswood.
Bonington	10	A View near Nottingham.
Bonington	11	Ditto Companion.
Verge	12	A Landscape and Figures.—Scene in Wales.
Verge	13	Ditto Companion.
Benjamin Barker	14	The Fish Boy.
B. Barker	15	The Cottage Girls.
Cupp	16	A Sketch, with Cattle and Figures.
Wilson	17	A View of Grange Bridge, Borrowdale, Cumberland.
Anthony Baptiste	18	A Flower Piece, with Bacchanalian Figure.
Tysens	19	The Violin, or Still Life.
Solimens	20	Cleopatra.
Joseph Ferneley	21	Portrait of Hunters at Grass.
—— Ferneley	22	Ditto Companion.
Johnson	23	Portrait of Admiral Murray.
Van Huysum	24	Fruit, Flowers, and Insects.
Hemskerck	25	Boors Regaling.
Hemskerck	26	Ditto Playing at Cards.
Bonington	27	An interesting View of Broad Water, from Kirkston.

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<i>Masters.</i>	<i>No.</i>	<i>Subject.</i>
Bonington	28	A View of Corriston Water Head.—Companion.
G. Douw	29	(Copy) St. Francis.
Benjamin Barker	30	A View of Wick, near Bath.
Benjamin Barker	31	Ditto Companion.
Joseph Rathbone	32	View of Haerlem.—Winter-Scene, a Storm.
Bassan	33	Landscape and Figures.—View in Holland.
John Wilkins	34	Fishermen in a Storm.—A true and beautiful Picture, after the style of George Moreland.
J. Willards	35	Marine View.—Fishermen in a Calm.
B. Barker	36	An Upright Landscape and Figures.—View near Bristol.
B. Barker	37	Ditto Ditto Companion.
Zuccarelli	38	Nymphs Bathing.—A most beautiful and chaste Picture by this rare Master.
Cuylenburg	39	Nymphs and Shepherds dancing before Midas.
Murillio	40	Saint John the Evangelist.—A beautiful Cabinet Picture.
Jan Steen	41	Lot and his Daughters.—The colouring is fine; the story well told; and the ebriety of the principal figures most accurately expressed.
Wilson	42	A View in Venice, with a Funeral Procession.—A silvery toned Picture.
Wilson	43	Ditto Companion.
Bega	44	A Dutch Concert.—A most laughable delineation of stupid countenances, hardly to be excelled by Ostade, the Master of Bega, either in expression or colouring.
De Vries	45	An Upright Landscape and Figures.—Finely penciled.
B. Barker	46	A View in Wales, after the style of Rembrandt.
B. Barker	47	Ditto Ditto Companion.
Vandervelde	48	Landscape and Cattle.
(Adrian) Vandervelde	49	Ditto Companion.—These Pictures, worthy of the name of Wynants, were painted by his best scholar, are perfectly pure, true to Nature, and sweetly coloured.

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Wm. Vandevelde	50	Vessels in a Calm, with Fishermen.—A beautiful, clear, silvery Picture, in his best manner.
Gonzalez	51	Diana and Acteon, with a View of Tivoli.
Rubens	CABINET PICTURE	
		Dragon.—This Picture is beautifully painted, with great chastity and simplicity, and much high finishing. The distance is inimitable, and the foreground is enriched with such figures as N. Poussin would have designed, and such as Poelemburg would have been happy in completing.
Palamedesz	53	A Battle Scene.—Very spirited.
Loutherbourg	54	Cattle Piece.—This Picture is a true specimen; well composed, correctly drawn, and sweetly finished, with a free and mellow pencil.
Teniers	55	Interior of a Cooper's Shop.—A highly finished Cabinet gem.
Ibbetson	56	View at Britton Ferry.
Albert Durer	57	Landscape and Figures.—Judah and the Harlot.
Handerson	58	Lord Howe's Victory on the first of June. The time of representation well chosen, and painted in his best manner.
Vanderneer	59	Moonlight Scene.—In his best style. The Connoisseur will trace the hand of the Master, and particularly in the figures on the foreground. This Picture is engraved.
Ibbitson and Rathbone }	60	View among the Chalk Cliffs near Gravesend, with Figures and Lime Kiln.—Clear and pleasing.
Murillio		
Ferg	61	Holy Family.—Sublimely expressive.
	62	Country Wake, with Peasants dancing.—Full of that broad humour this Master is so justly celebrated for.
Dusart	63	Dutch Fair.—Full of character and expression, with a fine tone of colour, and in excellent condition.
Ostade	64	Interior, Boors carousing.—Touched with great spirit, and delicately tinted, in a clear, transparent, silvery tone.
Wouwermans	65	The Horse Fair.—A highly pleasing and animated Picture.

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<i>Masters.</i>	<i>No.</i>	<i>Subject.</i>
Van Guey	66	A Marine View, Calm Sea with Vessels, and a Perspective View of the City of Haerlem in the distance.—A very spirited Picture of this highly esteemed Master.
Vandermeulen	67	View of Haerlem.—Winter Scene, with several hundred Figures on the Ice.
Albans	68	Holy Family.—Full of animation, beautifully drawn; richly coloured, and perfectly pure.
Zoffani	69	Alfred the Great in the Danish Tent.
T. Barker	70	Interior of a Cow House.—Spirited and transparent.
B. Barker	71	View in Devonshire, in the style of Claude.—A very highly finished Cabinet Picture.
Wm. Vandervelde, jun.	72	A Sea View, with Vessels in a Calm.
Wm. Vandervelde		Companion. Vessels in a brisk Gale.—Two of his highly-wrought clear representations; correct to minuteness, and true to deception.
Raphael	73	The Virgin and Child.—The colouring rich, and at the same time clear and transparent, and the figures full of sweetness and dignity.
Partini	74	An Italian Landscape and Figures.
Le Brun	75	Fine Historical Picture.
Gaspar Poussin	76	A View in Switzerland.—A successful imitation of Nature, with great truth of colouring.
Paul Bril	77	Venus and Adonis.—A bold and spirited Painting.
Wright of Derby	78	An Eruption of Mount Vesuvius, with a View of the City of Messina.—A vigorous and correct representation of the awful scene.
Wouwermans	ans 119	Going a Hunting Morning.—The figures are truly natural, the expression admirable, and the fine aerial tone diffused over the Picture, is indeed expressive of the time of day: the whole is charmingly treated, and with great exactness of judgment.

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Bird, Bristol	80	Interior of a Cottage, a Group, and Figure dancing.—A beautiful and expressive composition, and finely coloured specimen of the great ability of this esteemed Master.
Domenichino	81	Saint Stephen.—Fine expression, and evidently genuine.
Hans Holbein	82	Portrait of the Duke of Buckingham.—Indisputably genuine.
Du Jaryn	83	Goat and Plants.—The capricious character of the animal is beautifully marked. The delightful little Picture, from a very scarce Master, is in excellent preservation.
Benjamin Barker	84	A distant View of the City of Bath.
Benjamin Barker	85	Companion. Scene in Dorsetshire.—Beautifully coloured, and sweetly penciled.
Brouwer	86	Interior of Boors Regaling.
Berchem	87	Landscape and Cattle.
Bassan	88	Cattle crossing the Ferry.
Glover	89	A View in North Wales, with Figures.
Cauffman	90	Mrs. Siddons, in the character of Chora, in the celebrated play of Pizarro.
Paul Potter	91	Landscape and Cattle. Evening Scene.
Netscher	92	Portrait of Louis XIV.
Titian	93	Three Syrens.
Dietrichey	94	Our Saviour taken down from the Cross.
Domenichino	95	Adam and Eve.—This subject, so often handled by the great Masters, is here managed with delicacy; the eye reposing on the beauty of the female form, which is finely contrasted with the muscular proportion of Adam; the flesh tints have a tender warmth, and are finely blended into shadow. This Picture is engraved.
B. Barker	96	is so justly celebrated near Tivoli.
Hilton	97	Holy Family, after Sir Joshua Reynolds.
Corregio	98	Venus Bathing.
Berchem	99	A Man driving Cattle to Market.—Neatly touched, appropriately grouped, and a well finished Picture, true to Nature, and in the highest preservation.
Bamboccio	100	Judith with the head of Holofones.

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<i>Masters.</i>	<i>No.</i>	<i>Subject.</i>
Moreland	101	Turnpike Gate.
B. Barker	102	The Gypsy Girl.
Van Gaeien	103	Skirmish.—Very spirited.
Poelembourg	104	Nymph Bathing.
Claude	105	Landscape & Figures. Morning Scene.
Claude	106	Ditto Companion. Evening.
G. Douw	107	Portrait & Interior of his Painting Shop.
A. Durer	108	Saint Jerome.—A curious old Picture.
Ward	109	Portrait of a Gray Horse at Grass.
Ostade	110	Interior of Boors playing at Cards.—An original Cabinet gem.
De Konurgh	111	Sea Beach, with Vessels and Figures.
Wouwermans	112	A Skirmish.—A spirited and exquisitely coloured specimen of this renowned Master. Genuine.
B. Barker	113	A View near Chepston, South Wales.
B. Barker	114	Companion. Ditto.—A true and beautiful image of Nature.
T. Barker	115	The Broken Pitcher, or a Mile from Bath.—Painted with a broad mellow pencil, true to Nature, and full of spirit.
T. Barker	116	Portrait of two Turks, in the style of the Venitian School.—A very curious and valuable Picture, most rich in colour, and in fine preservation.
Santa Croce	117	Christ Baptized.—This very curious old Picture, painted on a gold ground, was formerly the property of Sir Robert Strange. The account of his purchase, with some remarks on the merit of Santa Croce, are written on the back of it.
Wouwermans	118	Landscape, Figures and Cattle.—Beautifully composed, the gray Horse excellent, and the tone of colour soft and mellow.
John Wouwermans	119	Going a Hunting. Morning Scene.—Finely drawn, very transparent, and rich in colour.
T. Barker	120	The Italian Boys at Play.
T. Barker.	121	Companion. Girl with an Ass.—These two Paintings are full of innocent humour and truth. The figures well disposed, elaborately finished, with a silvery sky, admirably uniting with the tones in the other parts of the Pictures.

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<i>Masters.</i>	<i>No.</i>	<i>Subject.</i>
Decker	122	Landscape with Figures.—In his subdued tone; elaborate, deep, rich, and mellow. In excellent condition, and perfectly untouched.
Chiavistalli	123	Prospero Della Lozetta D'Saint Marko.
Chiavistalli	124	Chiesa Saint Marko.—Two charming specimens of this rare and favourite Master. Both engraved.
Murillio	125	Flight into Egypt.—The connoisseur will not overlook, nor can he forget, this pure specimen of so celebrated a Master.
Metzu	126	Interior of a Dutch Kitchen, with figures and a variety of utensils.—The whole, and the detail, of this Picture, are equally surprising. To particularize every beauty is impossible. The finish cannot be surpassed; the figures and the utensils will bear the scrutiny of the most powerful magnifier. They are realities reduced in size.
Bamboccia	127	Ruins, with Peasants Reposing.—A fine, warm, mellow Picture, in his best style.
Van Gaelen	128	Battle Piece.—This subject is well handled, full of spirit, and rich in colour.
B. Barker	129	Landscape and Figures.—Morning.
B. Barker	130	Companion. Evening.—Two beautiful romantic compositions, handled in his best style, after the manner of Ruysdaal, and undoubtedly two of his happiest productions.
Bassan	131	The Wood-Cutter.—A very curious and fine old Picture.
Milani	132	An Italian Market.—Painted with a free and masterly pencil, the figures well disposed, and the architecture such as is expected from this accurate hand.
Panini	133	The Ruins of Palmira.—The subject is well handled, the proportions and perspective are beautiful, the figures well designed, and the colouring is charming. This Picture is engraved.



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<i>Masters.</i>	<i>No.</i>	<i>Subject.</i>
Cuyp	134	Landscape and Cattle.—This Picture is one of the very superior performances of this reputed Master, the grouping truly natural, coloured with a rich and mellow pencil, the touching bold and decisive, and possessing all that originality of character so justly admired.
T. Barker	135	Interior of a Mill.—The general effect is highly pleasing, the accompaniments are appropriate, and the decrepitude of age well expressed in the person of the old Miller.
N. Poussin	136	Satyr and Shepherds.—A fine classical production, from the correct pencil of this celebrated Master.
T. Barker	137	Landscape, Cattle and Figures. Morning.
T. Barker	138	Companion. Evening.—Two lovely little productions from this superior hand, in his second style; clear and transparent, the distances and grouping delightful, and the lights charmingly touched in.
Dominichino	139	The death of Saint Agnes.—A splendid composition, rich in colour, and full of subject.
Jordaens	140	Mercury and the Shepherds, with Bacchanalian Figures and Cattle.—A very splendid allegorical composition.
B. Barker	141	Landscape and Figures. Morning.—The sombre and mellow tone of this Picture is perfectly in unison with the season and time of day intended to be expressed. The sky is full of variety and motion; and the ground, trees, herbage, &c. are beautifully touched with spirit and truth. The whole forcibly expressive of English scenery and atmosphere.
B. Barker	142	Companion. Evening.—The character of this composition is that of simple grandeur, and forms a fine contrast to the preceding. The breadth and the umbrageous hues admirably express the approach of night, when all mi-

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		nuteness of forms are lost in one general mass of obscurity and indistinctness. The sun's last parting rays, partially illuminating the objects on the foreground, give great zest and beauty to the whole.
Golbims	143	The Four Elements.—The contours and the drawing are admirable. This very masterly piece is engraved.
Peter Neefs, and Van Tulden	144	Interior, with Figures, of a Church at Antwerp.—Whether the connoisseur looks for mellowness and transparency of colour, for truth of perspective, or proper distribution of light, his eye is equally charmed. Here the subject is not frittered into parts, and the eye is not wearied by a multiplicity of petty ornament.
Caracci	145	A Fine Allegorical Composition.—A most excellent Picture by this approved Master.
Claude	146	Mercury and Batteus.—A Picture in Claude's early manner, most interesting to the amateur, as in it may be traced the style of Agostino Tassi, and see something of Paul Bril; but yet the superior hand of Claude predominates. Future excellence firmly anticipated. The distance, the sky, the water, the trees, could be produced only by him, whose continued labour raised landscape to its highest estimation.
Brueghel	147	The Crusaders.—A most curious specimen from a Master, whose productions in this manner are very rare. It is elaborately finished, and, containing some hundreds of figures, is of cabinet size. It is untouched, and in high preservation.
Richardson	148	Religion pointing to the Heavens, with a correct Likeness of Sir Isaac Newton.—A chaste, beautiful, and valuable Picture.

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L. da Vinci	149	Virgin, Christ, and Saint John.—A first rate example of the very finest style in painting; chaste, simple, and full of interest, and strong in expression, tho' with no muscular contortion. The infant Christ exhibits confidently, in his countenance, the fulness of content and peace: while in Saint John, they are tempered by the awe, with which it is fit that he should show his Lord.
Paolo Veronese	150	The Birth of Christ.—This splendid and unique Picture would make a rich appendage to a gallery. The countenances are strongly impressive of the subject, the attitudes and characters are truly suppliant, and make a powerful appeal to the feelings. The draperies are well cast, and the whole is painted in a broad and masterly style.
Vanderwerf	151	The Judgment of Paris.—The amateur will esteem a large Picture by Vanderwerf as a treasure. But, independent of its rarity, this painting must, from its intrinsic excellence, be always highly valuable. The contours, the colouring, and the chiaro scuro, all contend for notice. Mercury appears to move, and almost without effort, will wing his way to Olympus.
		Landscape and Horses.
Wouwermans	152	Saint Jerome.
Tintereta	153	Saint Francis.
Caracci	154	Marriage of Cora.—A grand composition.
Veronese	155	A beautiful Portrait of Pope Pius the
Isaby	156	Vith.—Enamelled on gold.
		The Outskirts of Landsdown Fair, near Bath.
T. Barker	157	
T. Barker	158	A Showery Morning, with Gypsies Travelling. Companion.—The interesting peculiarity of the principal characters in the foreground are indeed inimitable, the general expression good, and the story well told.
		The grouping of the Gypsies are

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		truly after Nature; the Old Woman on the Ass is admirably characteristic.
		Nothing in art can be more forcible than the colouring of these Pictures, or more true to the tints of Nature, with a harmony, variety, and power of local colour, not surpassed, if equalled, by the best works of the present day.
		It is presumed that the works of this painter, and particularly his Fighting Horses, The Maniac, The Woodman, &c. &c. must rise daily in estimation.
William Hilton	159	Threading the Needle, or the Old Grandmother Outwitted.
B. Barker	160	A Battle Piece.—Painted with wonderful spirit and effect, it is presumed to be one of his most brilliant efforts in the manner of Philip Wouwermans, and equal to Cuyp in colouring.
Parmegiano	161	The Holy Family.—A beautiful image of Nature, equal to Raphael, painted by his best scholar.
Prout	162	Holy Island.—Monastery.
Prout	163	Companion.
Prout	164	Entrance to Monmouth.
Prout	165	Companion.
Prout	166	Marine View of Vessels.
Prout	167	Companion.

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